

The Gramophone Shop, Inc.

Record Supplement

for

July, 1939

EIGHTEEN EAST FORTY-EIGHTH STREET
TWO NINETY PARK AVENUE
NEW YORK CITY

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone
Shop Record Supplement

AS	L'Anthologie Sonore	LUM	Lumen
B	Brunswick	MC	Musicraft
BP	Brunswick-Polydor	NMQR	New Music Quarterly Recordings
BAM	La Boite à Musique	OL	L'Oiseau Lyre
BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacree
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	Gramophone Shop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

Parcel Post prepaid on all orders of \$10.00 or more in U. S. A.

Prices quoted are subject to change at Manufacturer's Direction.

U. S. A. Subscription Rate . . . \$1.00

(The Record Supplement for 1939, plus an attractive Ring Binder)

Foreign Subscription Rate . . . \$1.00

(Supplements only, binder not included)

The Gramophone Shop, Inc.

The World's Best Recorded Music
The Finest in Musical Reproduction

18 EAST 48TH STREET

WICKERSHAM 2-1876

290 PARK AVENUE

NEW YORK CITY

PARIS: La Boite a Musique, 133 Boulevard Raspail



Dealers in Imported and Domestic Recordings, Gramophones and Combination Instruments, and Accessories. Publishers of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC. Sole American Representatives of L'ANTHOLOGIE SONORE and LA BOITE A MUSIQUE (Paris).

Vol. II

Record Reviews for July, 1939

No. 7

BACH

Bach: If Thou Be Near (*Bist du bei mir*). See reverse side Gabrilowitsch: Good-Bye.

Bach: Partita No. 6 in E Minor. Walter Gieseking (piano). 4 sides 2-12" discs, Nos. C-69617/8D, in Set CM-X135, price complete with album \$3.50.

Commencing with 1726, for six successive years there appeared annually a Partita engraved in Bach's own hand, these being published together as part of the "Clavierbung." All were written in Leipzig. The Partita No. 6 consists of a Toccata, Allemande, Courante, Air, Saraband, Tempo di Gavotte and Gigue. It is considered to be the most profound of all of the nineteen keyboard suites, representing the most idealized form of the classic dance suite.

Walter Gieseking has been acclaimed by the critics for his interpretation of the music of Bach. Playing with extreme deftness, sensitivity, clarity of design and exquisite attention to the subtle details of color and nuance, this set, recorded in Columbia's American studios, captures Gieseking's true musicianship. The piano tone is faithfully reproduced and is perhaps, even better than last month's *Appassionata*. A prior recording was made by Ernst Victor Wolf (GT-MS2) playing on a modern harpsichord. Unfortunately this set is not at hand but each interpreter being a musician of the first order your choice will hinge on the point of a harpsichord or this piano version, so according to your taste let your choice fall.

Bach: Prelude (from Prelude and Fugue in D Minor) & Prelude in E Minor (from 6th Violin Sonata) —Molto Vivace. (Both arranged for String Orchestra by Pick-Mangiagalli) E.I.A.R. Symphony Orchestra, Turin, conducted by Willy Ferrero. 2 sides 12" imported disc, No. P-E11398, price \$2.00.

This disc will please many who like the Bach works arranged for orchestra. The arranger in this case is well known having been born in Bohemia of Italian parents. The Italian influence is obvious in the singing tone of the violins, especially in the *Prelude in E Minor*. Both sides are well recorded and well played.

Bach: Toccata and Fugue in D Minor. Fritz Heitmann (organ). 2 sides, 12" imported disc, No. T-E2780, price \$2.00.

This is the third and best version of this famous Toccata and Fugue to reach us. Recorded on the organ of the Dom and played by Professor Heitmann who has been organist of the Gedächtnis Church since 1918, and is counted one of Germany's leading organists. He was a pupil of Max Reger and Karl Straube.

The other two versions of this work do not stand up very well under comparison. Commette playing on the organ of St. Jean Cathedral of Lyons (C-69490D) is harsh, while Schweitzer on the organ of All Hallows of London (Set CM-270) is not the technician that Heitmann is.

Bartók: Three Rondos on Folk Tunes (3 sides) & Roumanian Folk Dances (1 side). Lili Kraus (piano). 2-12" imported discs, Nos. P-R20434/5, price \$4.00 the pair.

Béla Bartók, it is said, possesses that rare talent which enables him to make an "arrangement" without doing violence to the melodies of the original. Here we have three rondos which do not offend, in fact they are enhanced, and Miss Kraus plays them well. The Roumanian Folk dances are just as delightful and again Miss Kraus brings a wide range of tone and her fine rhythmic sense to make two very interesting discs, and of course the recording is excellent.

BEETHOVEN

Beethoven: Piano Sonata Society. Vol. XIV. Artur Schnabel (piano). 14 sides, 7-12" imported discs, in a Society Album, subscription price \$17.50 complete.

Six Bagatelles, Op. 126

Fantasia in G minor, Op. 77

Rondo a Capriccio in G major, Op. 129 ("Fury over a lost groschen")

Rondo in A major, Grove's 164

Variations in F minor, Op. 34

This set contains "small" Beethoven, but yet each piece is of interest. The early *Rondo in A major*, reveals the young Beethoven. It was written when he was fourteen years old. Contrast this with the other side of the record, *Rondo a Capriccio in G major* or as we here in America call it "Fury over the lost penny," which was written about 1823. The *Variations in F minor, Op. 34* are remarkable for the fact that each variation is written in a key a third lower, minor and major alternately, than the previous one. The *Fantasia, Op. 77* which was an example of Beethoven's powers as an improviser, and if regarded in this light it is quite fascinating. The *Six Bagatelles* of Op. 126 depict Beethoven in his daily life, tender or humorous (Nos. 3 and 2), furious (No. 4) or placid (No. 5).

Schnabel's fine musicianship is displayed in a most remarkable way in this set and evidently the sterner as well as the lighter side of Beethoven does not evade him. The recording is up to the usual high H M V standards and a very well written Book of notes by Eric Blom accompanies the set.

Beethoven: Sonata No. 8, in G major, Op. 30, No. 3.

Nathan Milstein (violin) with Arthur Balsam (piano). 4 sides, 2-12" discs, Nos. C-69623/4D in Set CM-X137, price complete with album \$3.50.

This sonata was written in 1802 and dedicated to Alexander 1. It is the third of three violin and piano sonatas which comprise Opus 30. There are three movements — Allegro assai, Tempo di Minuetto, Allegro vivace.

This is the only available version of this work as the version by Kreisler and Rachmaninoff (V-8163/4X) has been discontinued.

One of a new series of recordings made by Mr. Milstein recently, it shows a fine balance between the instruments. Both the violin tone and the piano have been done very well. Milstein is to us a trifle cold but his musicianship is of the best. We would have liked a warmer tone especially in the second movement which Paul Bekker claims is one of the most attractive that Beethoven wrote.

Unless you can obtain the *Beethoven Society Vol. 2* in which Kreisler and Rupp play this work we recommend this version.

Bloch: Concerto Grosso for Piano and String Orchestra. (5 sides) & **Sibelius: Canzonetta for String Orchestra, Op. 62a.** (1 side). The Curtis Chamber Music Ensemble directed by Louis Bailly. 3-12" discs, Nos. V-12438/40, in Set VM-563, price complete with album \$5.00.

This set replaces VM-66 in which as a filler we had the *Bach Arioso* which was written as a prelude to the church cantata "*Ich steh' mit einem Fuss in Grabe.*"

Ernest Bloch holds a place of considerable importance among modern musicians, and he has quite a number of interesting works to his credit. This work was written in 1925 and had its first performance in Cleveland during June of that year at the Institute of Music.

The Concerto is scored for string orchestra with piano obligato, the piano replacing the older harpsichord continuo. The first movement is a Prelude, opening with a series of heavily accented chords. The Dirge follows and is typically Bloch in mood. The third movement is entitled *Pastorale and Rustic Dances*, is a very beautiful example of the lighter Bloch. The final movement is a Fugue.

The *Canzonetta* for String Orchestra by Sibelius completes the album.

Brahms: Sonata in E Minor (Piano and 'Cello), Op. 38. Arthur Rubinstein & Gregor Piatigorsky. 6 sides, 3-12" discs, Nos. V-15434/6 in Set VM-564, price complete with album \$6.50.

This is the first of Brahms's Sonatas, in duet form. It was composed in 1866 and dedicated to his friend Dr. Joseph Gansbacher. The story goes that Dr. Gansbacher was a rather indifferent 'cellist altho an ardent amateur and while playing this Sonata with Brahms, who was pounding out the piano part, complained that he could not hear himself. "You are lucky," growled Brahms, and went on thumping the piano.

In this set we have none of the above to contend with but have some of the best ensemble work from two master musicians. We prefer this set to the one made by Emanuel Feuermann and Theo van Der Pas for Columbia (CM-236). The recording in this new version is much better, the piano tone is excellent. However, your ultimate choice will rest upon whether you prefer one 'cellist or the other, points of interpretation being about even, with a slight favor to the new set for its superior recording.

Cassado: Danse du Diable Verte. See reverse side of Spaulding: Dragon-Fly.

Chopin: Concerto No. 2, in F Minor, for Piano and Orchestra, Op. 21 Alfred Cortot and Orchestra conducted by John Barbirolli. 8 sides 4-12" discs, Nos. G-DB2621/5 in Set GM-330, price complete with album \$10.00.

Chopin's two piano concertos contain some of his finest music, but they do not seem to attract the average Chopin enthusiast like the Nocturnes, Preludes, Waltzes, etc. The F Minor Concerto is a work which was composed before the so called first or E Minor, despite the lower opus number. The finest movement is the splendid *Larghetto* with its richly decorated and elegiac theme, but the first movement is little behind it. Attention should be drawn to the middle section of the *Larghetto* (side 6) in which an impassioned and virile recitative presents a picture rather hard to reconcile with the conception of Chopin as a human hot-house plant. Cortot gives some fine playing in the impetuous passages of the first movement and he also phrases beautifully the main melody, one of Chopin's finest creations of melancholy imagination. Speaking of the final *Allegro Vivace*, Honeker finds, "very graceful and full of pure sweet melody." The opening theme is not too strong, but it is followed by some powerful writing which is strenuous and agitated. A waltz-like figure in the middle of side 7 is also highly original and effective.

The other available versions of this work Marguerite Long and the Paris Conservatory Orchestra — Gaubert (CM-143) and Rubenstein and The London Symphony-Barbirolli (VM-110) both date back some years and we feel that this new version will fill a long felt want for a better recording of this popular concerto.

Cortot is, by reason of his nervous and delicate temperament, better fitted than most to reproduce the hectic and volatile moods and the fantasy of Chopin's music. Of this work he gives a fine performance, brilliant and thoroughly satisfying.

Corelli: Concerto Grosso No. 8 "Per la Notte di Natale." See "Musique au Vatican."

Couillard: Viri Galilaei, Extrait des "Motets d'Attaignant" (arr. de Smijers). Motet pour Choeur mixte à cappella. Chorale de la Cathédrale de Strasbourg directed by Abbé Alphonse Hoch. 2 sides 10" imported disc, No. OL-23, price \$2.00.

Couillard or Couillart, as some spellings give, produced quite a bit of religious music in the early part of the sixteenth century. This Motet is one of the most beautiful we have heard and L'Oiseau-Lyre has given us a treasure.

The Choir of the Strasbourg Cathedral is not new to records but this is undoubtedly one of their finest recordings. Abbé Hoch has produced a Choir with such beauty of tone that for the average listener à cappella must take on a new meaning. In this record the placement of the "mike" is most fortunate and the results surpass anything that we have heard.

Couperin: Seconde Leçon de Ténèbres, (à une voix). Lise Daniels (Soprano), Maurice Duruflé (organ) and Fernand Lemaire ('cello). 4 sides, 2-10" imported discs, Nos. OL-43 & 47, price \$4.00 the pair.

In the preface to his complete works Couperin tells us that the first and second lessons of each day will always be allotted to one voice and one may add viol to the organ or harpsichord accompaniment. So thanks to Mrs. Dyer who has published a very interesting edition of Couperin's Works in France under the name of "Editions de l'Oiseau-Lyre", and is now using the Gramophone to illustrate her work, we are able to offer a most interesting set of two discs.

Last October Victor gave us in a slightly dressed up performance the third lesson arranged by A. Hoérée, but now on these discs we have the composer's intentions strictly followed.

Miss Daniels indeed seems to be the ideal singer for this music. She reproduces the calm, unemotional tones that are peculiar to the singing of nuns and characteristic of Catholic church music at its best. This needs to be understood. Emotion in rendering religious music must be felt more in the soul than in the senses. The result of Miss Daniels treatment is that at the few places — for example the *arioso*, over a ground bass, beginning *Recordata est Jerusalem dierum afflictionis suae* and the final *Jerusalem convertere ad Dominum Deum tuum*, her touch of emotional fervor is very moving and convincing. Her ornaments are beautifully done and her phrasing is most musicianly.

The recording has been well accomplished, and no doubt further additions by Miss Daniels will be eagerly awaited by all lovers of Couperin's religious music.

DEBUSSY

Debussy: Prélude à l'Après-midi d'un Faune. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2 sides 12" disc, No. C-69600D, price \$1.50.

Debussy composed this work during the years 1892-94 and it was first performed in Paris in the latter year. Inspired by Stéphane Mallarmé's poem, which was thought too sensual and sadistic to be printed in the Paris concert programmes of 1895. Debussy described this music as, "the successive scenes in which the longings and desires of the faun pass into the heat of the afternoon." At the time of its composition there was nothing at all like it in the annals of music, and its effect must have been extraordinary. The first American performance took place at a concert of the Boston Orchestral Society on April 1, 1902. Since that time it has held a very prominent place on orchestral programs. Nijinsky composed a short ballet in

1912 using this music. The best recording to date was made by Walter Straram and the Straram Orchestra on C-68010D easily topping the Philadelphia Orchestra V-6696 and several other versions. However, fine as the prize winning Straram version was, Sir Thomas and his London Philharmonic give us a performance which will stand for a long time as the best. The recording is of the finest, all instruments are clearly heard, the harp being especially clear and beautiful, and the flute tone evocative. The floating orchestral background with all the haunting melodic fragments soaring above have been most faithfully captured and we can recommend this disc without reservation.

Dvorak: Quartet No. 3, in E flat major, Op. 51. Lener String Quartet (Lener, Smilovits, Roth, Hartman). 8 sides, 4-12" discs Nos. C-69603/6D in Set CM-369, price complete with album \$6.00.

Jean Becker, leader of the well-known Florentine Quartet, requested Dvorak to write a quartet which was to be "Slavonic" in style. The present quartet was begun in December 1878 and completed in March 1879. The first performance was on the 29th of July, 1879 and from November onwards Becker played this work while on tour. The work is unusual in that there are two slow movements, a *Dumka* (Elegie), the second movement of the work, and the third movement *Romanza*.

For a beginning in the field of chamber music this quartet is excellent. Its pleasant sunny atmosphere and masterly technique place it among the best examples of Czech Chamber Music.

The recording is excellent and this is the only available complete interpretation of this work on discs. The Leners play well but we feel that ideal interpretation will have to come from a quartet of Dvorak's countrymen.

Gabrilowitsch: Good-Bye & Bach: If Thou Be Near (Bist du bei Mir) (Orchestrated by Chas. O'Connell) Richard Crooks (Tenor) with orchestra conducted by Wilfred Pelletier. 2 sides 10" disc, No. V-1912, price \$1.50.

The late Ossip Gabrilowitsch has made a setting of Christina Rossetti's poem which Mr. Crooks sings for us on this disc. Coupled with Bach's "Bist du bei Mir", sung in English, Mr. Crooks presents one of his best discs. The rich quality of his voice suits these works and the accompaniments of the orchestra are well played.

We prefer Elisabeth Schumann's exquisite singing on V-8432 of "Bist du bei Mir".

Giorni: Trio in C major (1934). (7 sides). Max Hollaender (Violin), Sterling Hunkins ('cello) and Eugene Kusmiak (Piano) & **Minuet in G major (1935).** (1 side) Sterling Hunkins ('cello) and Arthur Lief

(Piano). 4-12" discs, Nos. MC-1112/5 in Set MC-33, price complete with album \$6.50.

It was after the hurricane of last September when we learned of the untimely death of Aurelio Giorni (b. Perugia, Italy, in 1895). Giorni came by his artistic heritage from a father who was an artist, a mother who had been a well-known concert singer and a grandfather, the great Thorvaldsen of Denmark, whose sculpture is recognized as outstanding in Europe. He won wide recognition as a concert pianist and as a member of the Elshuco Trio, besides renown for his compositions and his teaching.

The best description of his music comes from his own writing, "My music is contrapuntal in texture for I believe that a return to polyphony will clear up many of the modern composer's problems. But counterpoint without good melody is, in itself, meaningless." The Trio in C major for Piano, Violin and 'Cello, composed in 1934, is one of the best illustrations of this objective. The clarity of form and mastery of harmonic and contrapuntal technique are characteristic of Giorni's mature work. The composer's practical understanding of this difficult instrumental medium, due to his years of experience as an ensemble pianist, is immediately apparent. It is in four movements; the first is *Allegro moderato*, the second a rhythmic Scherzo, and the third *Adagio*, which Giorni considered as one of his best slow movements, while the last movement is *Allegro molto moderato*.

The *Minuet in G major* is one of two pieces for 'cello and piano and was written in 1935 for the composer's daughter Yolanda. It is more lyrical in character and shows more of the lighter aspects of Giorni's art.

The violinist, Hollaender and the 'cellist, Hunkins were intimately associated with the composer for many years and in Eugene Kusmiak, pianist, they have a collaborator who enables them to perform this most interesting composition as they had done so often with the composer at the piano.

The odd side enlists the services of Mr. Hunkins and Mr. Lief. The recording is excellent and this is a fine addition for your chamber music library.

Glinka: Trio Pathétique (Pour Clarinette, Basson et Piano). Mm. P. Lefebvre et Fernand Oubradous du Trio d'Anches de Paris et Noel-Gallon. 4 sides 2-12" imported discs, Nos. OL-34/5, price \$5.00 the pair.

Michael Ivanovitch Glinka was born June 2, 1803 in Novospasskoi, Government of Smolensk, the son of a wealthy land-owner, and at an early age showed a remarkable interest in music. He is regarded as the founder of the Russian national school and Liszt is said to have called him the "Prophet-Patriarch" of Russian music. He died in Berlin on February 15, 1857. The *Trio Pathétique* was composed in 1826-27 while he was a member of the Ministry of Communications. It is in three movements;

Allegro moderato, *Largo*, and *Allegro con spirito*. Just why it should be called "Pathétique" we do not know as it is neither doleful nor dreary but a work of great charm and spirit. The three artists enter into the opening *Allegro* with *vivre* and though the second movement is marked *Largo* it does not dampen their enthusiasm. The final *Allegro con spirito* is quite a tour de force. One instrument answering the other with a brilliant piano background.

The recording is all that one could wish for with a perfect balance between the instruments and all the "color" of each faithfully captured. A "must" for the chamber music enthusiast and we urge all music lovers to hear this pair of records for they will make a valuable addition to any collection.

Griffes: The White Peacock, Op. 7 No. 1. Columbia Broadcasting Symphony conducted by Howard Barlow. 2 sides 10" disc, No. C-17140D, price \$1.00.

The White Peacock is one of four "Roman Sketches", after poems by William Sharp, written in 1915-16. The first performance took place at the Rivoli Theatre in New York, in June 1919, with stage setting and action. It was originally composed for piano and later orchestrated.

The performance here is good. The orchestra plays with distinction under Mr. Barlow's capable direction and as an example of Griffes' music it is assured a welcome place on our list.

Haydn: Symphony No. 98, in B flat major (Salomon No. 4). Columbia Broadcasting Orchestra conducted by Howard Barlow. 6 sides 3-12" discs, Nos. C-69611/13D in Set CM-370, price complete with album \$5.00.

This symphony designated as No. 98 in the standard Breitkopf und Hartel catalogue was first performed at the third of the Salomon concerts at the Hanover Square Rooms, London, March 25th, 1791. Haydn conducted from the harpsichord, and Salomon was the concertmeister. The work was a tremendous success, the first and last movements being encored. The scoring calls for flute, two oboes, two bassoons, two trumpets, timpani and the usual strings. The work is beautiful, unified and well-balanced, but is not as gay and high-spirited as most of Haydn's works. Haydn was tremendously moved by the news, of the death of his friend Mozart, which had just reached him before starting composition.

This is a "First" on discs and Mr. Barlow and his men have done a very fine service for the lovers of Haydn. The recording is of the same high quality as the *Surprise Symphony* (CM-363), with all the spaciousness of that set and fine clarity and detail. A very good performance, well recorded and highly recommended.

Ives: The 67th Psalm & Schuman: Choral Etude. The Madrigal Singers (à Cappella) conducted by Lehman Engel. 2 sides 10" disc, No. C-17139D, price \$1.00.

Charles Ives is an American composer who last season was so brilliantly represented in a Town Hall recital of his works by John Kirkpatrick. He has written a tremendous amount of music, including symphonies, chamber works, songs and piano selections. *The 67th Psalm* was written before 1900 when he was organist at a church in Danbury Connecticut. The composition is extremely difficult being written in two keys simultaneously.

William Schuman is one of the younger of the American composers. He is on the faculty of the Sarah Lawrence College, Bronxville, New York, is a member of the "League of Composers" and has just won a Guggenheim Fellowship.

The Choral Etude, written for wordless chorus, won first prize in a recent nationwide contest for American composers.

Lazar: Sonata for Piano, Op. 15—Marche Funebre. See Mozart: Sonata in F major (K.332)

Le Clair: Le Tambourin. See under Rameau: Three Ballet Pieces for Orchestra.

Lheriter: Beata es Virgo Maria; Extrait des "Motets d'Attaignant" Motet pour Choeur mixte à cappella. (arr. de Smijers) Chorale de la Cathédrale de Strasbourg directed by Abbé Alphonse Hoch. 2 sides, 10" imported disc, No. OL-23, price \$2.00.

Jean Lheriter is another of those early French composers of religious music of which little is known. It has been established that he was a pupil of Josquin and lived in Italy for a time.

This disc like the *Couillard* is beautifully sung and recorded. The massed voices resembling an organ, while the solo parts leave nothing to be desired.

Liszt: Fantasia on Beethoven's "Ruins of Athens" (For Piano and Orchestra) (3 sides) & **Liszt: Der Lindenbaum (Schubert)** (Piano solo) (1 side). Egon Petri and London Philharmonic Orchestra conducted by Leslie Heward. 2-12" discs Nos. C-69619/20D in Set CM-X136, price \$3.50.

Beethoven wrote incidental music for Kotzebue's play "Ruins of Athens", and from this material Liszt wrote a Fantasia for Piano and Orchestra. The Liszt work uses the solemn and formal *March in E flat major*, the *Chorus of Dervishes* and the well known *Turkish March*. This recording which is a "First" opens with the E flat March, and is first heard by the orchestra and gradually worked up to a tutti. The piano then enters with a cadenza. Soon after the beginning of side 11 the Dervishes appear and along further the Turkish March is heard, first music-box like on the piano and on side 111 it is worked out fully

by both the piano and orchestra, then the first theme brings the work to a conclusion. The recording is remarkably good, a wide range of dynamics being employed and even the faintest pianissimo is cleanly captured. The delicacy with which the first appearance of the Turkish March, and the jubilant and strenuous ending, under Leslie Heward's capable direction and the soloist's fine command of tonal color make this an outstanding recording of its type. The famous Schubert *Lindenbaum* is beautifully played in Liszt's elaborate transcription.

Milhaud: Suite d'Après Corrette. Trio d'Anches de Paris, (Mm. Morel, Lefebvre et Oubradous). 4 sides, 2-10" imported discs, Nos. OL-17/8, price \$4.00 the pair.

Darius Milhaud (b.1892), is one of France's more prolific composers and a member of "Les Six." That in itself indicates interest whether or not we agree with what the composer has to say. Many of our contemporary composers have set up one mode of expression and hold to the bitter end. Not so with Milhaud, for his work has been as varied as the number of his compositions. This Suite for Flute, Clarinet and Bassoon is written in the ancient style and is divided into the following sections or movements: *Entrée et Rondeau*, *Tambourin*, *Musette et Sérénade* (OL-17), *Fanfare*, *Rondeau*, *Minuet*, *Le Coucou* (OL-18). The artists performing are the finest exponents of their instruments to be found in France today and play well in ensemble. The recording is good and as an interesting facet of Milhaud's work it will find a welcome place in many collections.

Mozart: Fantasia and Sonata in C Minor (K.475 and K.457). Lili Kraus (piano). 8 sides, 4-12" imported discs, Nos. P-R20438/41, price \$8.00.

These two works are closely related and are recorded together for the first time. The movements of the Fantasia are: *Adagio*, *Allegro*, *Andantino*, *Piu allegro*, and takes three and a half sides while the Sonata takes four and a half sides with the following movements: *Allegro*, *Adagio*, *Molto allegro*.

Lili Kraus' exquisite moulding of the sombre first phrase of the Fantasia with its "hollow sonority . . . and echoes from the abyss," her exact timing — each note in its right place at the right time, her refusal to make easy dramatic points, her beautifully graded and controlled tone-shadings, all these things are vital elements in an interpretation of rare intellectual power. But emotion is not lacking and is all the more effective for the under-statement employed.

The Sonata is magnificently played. You will notice a resemblance of the A flat section to the first strain of the slow movement of Beethoven's *Pathétique*.

This recording easily surpasses any other of either of these two works. Last month we had a very good interpretation by Webster Aitken on GT-12132 of the *Fantasia* and Walter Giesecking has recorded the *Sonata* on CM-X93. Both these artists did very well but Miss Kraus has surpassed each of them.

The absolute accuracy and attention to the text, the exquisite tonal and rhythmical control together with the deep musical insight for which Miss Kraus is noted give us a set of excellently recorded discs, aristocratically played. We cannot give a higher recommendation.

Mozart: Second Concerto in B flat major for Bassoon and Orchestra, (Anh. 230). Fernand Oubradous with Symphony Orchestra conducted by Edvard Fendler. 4 sides, 2-12" imported discs, Nos. OL-40/1, price \$5.00 the pair.

This concerto belongs to the doubtful works attributed to Mozart. It is in three movements; *Allegro moderato*, (OL-40), *Andante (Romance)* and *Rondo, Allegro moderato* (OL-41). The scoring is for; Violins, Viola, Basso, Oboes, Horns, Clarinets and Drums. Here is where the question arises for in the year 1775 when Mozart wrote "A Concerto for Bassoon and Orchestra in B flat major" (K. 191) he used neither trumpets nor drums. Seiffert claims that this second concerto was written between 1780-85 but one look will convince the musician that if Mozart wrote it at all he did so in 1775. The soloist, Mons. Oubradous, gives a notable performance and the balance between the solo instrument and the orchestra is well maintained. Whether or not this is the work of Mozart should not deter your enjoyment of this interesting and beautifully played work which gives an escape from the seemingly endless succession of the usual concertos. A highly recommended set of interesting music.

Mozart: Sonata in F major (K. 332). (3 sides) & **Lazar: Marche Funèbre (From Piano Sonata, Op. 15).** (1 side). José Iturbi (piano). 2-12" discs, Nos. V-15440/1 in Set VM-565, price complete with album \$4.50.

The Köchel catalogue gives the date of 1778 and the place of composition as being Paris. Not 1779 as the record label has it. Just why so much effort should be made to identify this work with a year and omit the one necessary mark of identification, the Köchel number, hardly makes sense.

This sonata has been done before by Ernst Victor Wolff in Set MC-1. Wolff's version takes five sides and no doubt his reading is more orthodox than that of Iturbi, especially as to tempo and repeats. Not having the score handy it is not possible to say just where the "time is made up."

For the first time in recent years Victor has turned out a domestic recording of the piano that really is first rate. Here we have no over amplification to distort the artist's naturally ingratiating tone. The results are one which both the recorders and the artist can be justly proud. In the Mozart work the touch is light and clean and the faintest pianissimo clear. The exceptionally fast tempo which Iturbi employs in the last movement does not blur, but each note stands by itself and can be easily heard.

Both sets are first rate and your choice will no doubt be influenced by the interpretation of each artist. Wolff gives the *Rondo in D major* (K.458) as a filler.

In this set Iturbi chooses to give us the *Funeral March* from Filip Lazar's *Sonata for Piano*, Op. 15. Lazar (b. 1894 in Roumania), has not been represented on records before. He has composed several orchestral works, Folk Choruses, Roumanian Folk Dances, songs, piano suites and a violin sonata. He saw service in the Roumanian army during the late war and died in Paris in 1936.

Iturbi's legion of admirers will want this set and every one who, like ourselves, enjoys different interpretations will add this technically superior set to their collection.

Mozart: Trio in E Major (K.542)

Trio in C Major (K.548)

Kurt Appelbaum (piano), Roman Totenberg (Violin), Fritz Magg ('Cello). 8 sides 4-12" discs Nos. MC-1103/6 in Set MC-29, price complete with album \$6.50.

This month Musicraft handsomely enhances the recorded literature of the trio with a first class recording of two of Mozart's Trios, No. 6 in E major and No. 7 in C major. No. 6 has been done before by The Court of Belgium Trio on French Columbia but we believe that this version has been discontinued. The Lang Trio in CM-X81 played the second movement only, so this can be really counted as the first American recording of this and the *Trio in C major* is done for the first time anywhere. The early classical musical ensemble treated the clavier as a stepchild until about 1740. Only few of the masters gave the clavier a part equal to the strings, Johann Sebastian Bach being one of the first. As a rule the left hand or basso continuo was written out and the player was left to his own devices regarding the extempore realization of the necessary harmony for the right hand. This changed about 1750 and the new Harpsichord sonata developed into the trio. The original "Piano" trio (K.564) was a sonata and later Mozart added the violin and 'cello parts.

Both these Trios are delightful. The E major is considered to be the jewel among Mozart's piano trios and the C major is reminiscent of Haydn.

The artists are well known to the audiences of the New Friends Of Music. Mr. Appelbaum has appeared with that group as soloist while Mr. Totenberg is at present concert master and Mr. Magg the first 'cellist of the orchestra.

The recording is excellent and the balance between the instruments is carefully maintained. A definite "must" for the chamber music enthusiast.

Mozart: a.) Als Luise die Breife ihres ungetreuen Liebhabers verbrannte (K.520), b.) Der Zauberer (K.472) & Das Traumbild (K.530). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc No. OL-29, price \$2.00.

Of the three songs contained on this disc, the first two have been done before by Ria Ginster on V-14824. *Das Traumbild* is new to records and as sung by Erika Rokyta, a soprano with a pleasing voice and endowed with intelligence, it is a welcome addition to the recorded literature of Mozart. Neither artist sings all of "Als Luise" of "Unglückliche Liebe" as the record label has it.

Oubradous: Cadence et Divertissement Pour Clarinette, Sur un air populaire. Pierre Lefebvre with piano accompaniment & Noel-Gallon: **Récit et Allegro Pour Basson.** Fernand Oubradous with Noel-Gallon at the piano. 2 sides 12" imported discs. No. OL-9, price \$2.50.

The artists collaborating on this disc demonstrate conclusively the excellence of French wood-wind players. The Oubradous composition is well written and expertly executed by Mons. Lefebvre, while the Noel-Gallon work is played just as beautifully by Mons. Oubradous. This disc should appeal to all who are interested in these instruments.

Paestrina: Laudate Dominum. See "La Musique au Vatican."

Paestrina: Super Flumina Babylonis. See "La Musique au Vatican."

Rameau: Three Ballet Pieces for Orchestra. (Orchestrated by F. Mottl) 3 sides & **Le Clair: Le Tambourin.** (1 side). Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-10" discs, Nos. V-4431/2, price \$2.00 the pair.

No. 1—Minuet from "Platée" & No. 2—Musette from "Les Fêtes d'Hébé" (V-4431)

No. 3—Tambourin from "Les Fêtes d'Hébé". & Le Clair: Le Tambourin (V-4432)

If this is "Higher Fidelity" it is all right with us but why so loud? If Rameau could hear these he would be surprised to put it mildly.

All except No. 1 are new to discs. Mr. Fiedler conducts with verve and if they were not so "Grandly" recorded we could give our approval.

SCHUBERT

Schubert: Symphony No. 4 in C Minor ("Tragic"). Philharmonic-Symphony Orchestra of New York, John Barbirolli conducting. 8 sides, 4-12" discs, Nos. V-15426/9 in Set VM-562, price complete with album \$8.00.

It looks as though the recording companies were becoming Schubert conscious. Last month Sir Thomas Beecham and The London Philharmonic gave us an inspired reading of the 5th, and this month our own great orchestra under the guidance of its regular conductor provide us with a very fine "Tragic."

This symphony is in four movements; 1st. *Mvt. Adagio molto: Allegro vivace*, 2nd. *Andante*, 3rd. *Minuetto: Allegro vivace*, 4th. *Finale: Allegro*. It was composed in his nineteenth year (1816) while he was connected with his father's school.

During this period of Schubert's life his material circumstances were at their lowest ebb and Sir George Grove is of the opinion that his poverty caused him to designate this work at its conclusion as the "Tragic" symphony. However, other than the grave and expressive character of the opening *Adagio*, little of this work is tinged with tragedy. The beautiful *andante*, the second movement, has a brighter spell to cast than one might be led to imagine, and it seems to us that the symphony ends optimistically. The recording of the Philharmonic-Symphony on these discs is excellent. A fairly wide range has been employed and it is good to hear the 'celli and bassi tone with a good "bite." Mr. Barbirolli made quite a hit with his reading of this symphony during the past season and we feel that this is his most satisfactory set of discs to date. A highly recommended set both as to playing, interpretation and recording, and last but not least a "first" time on discs.

Schubert: Nähe des Geliebten & a) Meeresstille, b) Geheimes. Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 12" imported disc, No. OL-30, price \$2.50.

a) *Ellens Zweiter Gesang*, b) *An die Sonne & a) Schwanengesang*, b) *An die Laute*. Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides 12" imported disc, No. OL-31, price \$2.50.

Todtengräbers Heimweh & An den Mond. Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 12" imported disc, No. OL-33, price \$2.50.

Of these nine Schubert songs only three have been done before. Elisabeth Schumann in VM-497 gave us *Nahe des Geliebten* and *Geheimes*, and Karl Erb in VM-501 sang *An die Laute*.

These discs are a very valuable addition to our lists but it is unfortunate that they are somewhat handicapped by the limitations of Miss Rokyta's voice, and interpretative

style. That she is a musician goes without saying but a more varied and interesting tone would have profited all the songs. However, this is just to warn you that you are not going to hear a Schumann or Lehmann.

The recording is excellent and except for the shortcomings of Miss Rokyta this would be an outstanding contribution. In all fairness it must be said that the songs are well interpreted and we must be thankful to Mrs. Dyer the publisher of "Editions de L'Oiseau-Lyre" for adding such worthwhile material to the list.

Schumann: Choral Etude (à cappella). See reverse side of Ives: 67th Psalm.

Schumann: Duets; Er und Sie, Op. 78, No. 2 & Ich denke dein, Op. 78, No. 3 (V-1906)

Familien-Gemalde, Op. 34, No. 4 & So wahr die Sonne scheint Op. 37, No. 12, Unterm fenster, Op. 34, No. 3 (V-1907). (Orchestrated by B. Reibold).

Lotte Lehmann (Soprano) & Lauritz Melchior (Tenor) with Orchestra conducted by B. Reibold. 4 sides, 2-10" discs, Nos. V-1906/7 in Set VM-560, price complete with album \$3.50.

During the past two seasons one of the greatest treats has been the appearance in joint recital of these two artists. If you have been fortunate enough to have had the pleasure of hearing these duets by these artists you know how beautifully they are sung. When two artists of such fine musicianship and intelligence unite their talents to record, for the Gramophone, such worthy material as these duets we are indeed fortunate. Rarely have the engineers been so kind to either Mme. Lehmann or Mr. Melchior. Their voices blend well and every nuance is faithfully captured.

Alas! the gravest sin of the month is also faithfully captured — the trite orchestration of Mr. Reibold. Surely if Schumann had wanted an orchestral accompaniment he would have done something about it. In this period of Gramophonic history it seems only fitting and proper to let art speak for itself and to let "gilding the lily" lie peacefully aside for the present.

The songs of Opus 34 and 37 date from 1840, the year of Schumann's marriage to Clara Wieck, and those of Opus 78 from August 1849, one of Schumann's most fruitful years. Each is a gem and interpreted so beautifully by Mme. Lehmann and Mr. Melchior they will have wide appeal.

Sibelius: Canzonetta for String Orchestra, Op. 62a. See Bloch: Concerto Grosso for Piano and String Orchestra.

Spaulding: Dragon-Fly (A Study in Arpeggios). Un-accompanied & **Cassado: Danse du Diable Vert**. Albert Spaulding (violin) and Andre Benoist (piano). 2 sides, 10" disc, No. V-1914, price \$1.50.

Now we have another musical insect. Spaulding's own version of his "Dragon Fly." Coupled with Gaspar Cassado's "Danse du Diable Vert," we have a disc which will appeal to many.

Strauss: An der schoenen blauen Donau. Op. 314 (arr. Stokowski) & **G'schichten aus dem Wiener Wald, Op. 325** (arr. Stokowski). Leopold Stokowski and the Philadelphia Orchestra. 2 sides, 12" disc, No. V-15423, price \$2.00.

This is a replacement of V-6584. However, we would have preferred both selections to have taken both sides and let small concert orchestras and the like worry over abbreviated versions.

The recording is excellent.

Strauss: An der schoenen blauen Donau. See also **Strauss: Viennese Music.**

Strauss: Der Fledermaus. See under **Strauss: Viennese Music.**

Strauss: Kaiser Waltz. See under **Strauss: Viennese Music.**

Strauss: Leichtes Blut (High Spirits) Schnell-Polka. & Zigeunerbaron: Marsch. Vienna Philharmonic Orchestra conducted by Clemens Krauss. 2 sides, 10" imported disc, No. G-B3221, price \$1.50.

We are re-listing this disc because of its great popularity. Formerly listed under number G-EG1780, which is no longer available, we call your attention to the new number. A disc full of gay and charming spirits, although made a few years ago, we highly recommend.

Strauss: Pizzicato Polka. See under **Strauss: Viennese Music.**

Strauss: Radetzky Marsch. See under **Strauss: Viennese Music.**

Strauss: Viennese Music. Vienna Choir Boys with piano. Viktor Gomboz, Director. 8 sides, 4-10" discs, Nos. V-1908/11 in Set VM-561, price complete with album \$6.50.

An der schoenen blauen Donau, (Johann Strauss, Op. 314, arr. Gomboz) (V-1908)

Kaiser Waltz (Johann Strauss, Op. 437, arr. Gomboz) (V-1909)

Pizzicato Polka (Josef and Johann Strauss, arr. Gomboz) & Radetzky Marsch (Johann Strauss, Sr., Op. 228) (V-1910)

Die Fledermaus, (Johann Strauss, Op. 56), arr. Gomboz) Bruederlein und Schwesterlein—Act 11 & Czardas: Klange der Heimat—Act 11. (V-1911)

This delightful collection of the Strauss family music, as sung in this album by the Vienna Choir Boys under Viktor Gomboz's direction shows off their talent to perfection. The elder Strauss is represented by the famous *Radetzky Marsch*, which the Boys sing with abandon, is coupled with the work of his two sons Johann and Josef, "Pizzicato Polka," sung with great beauty of tone making one of the most delightful of the set (V-1910). The director, Viktor Gomboz, should be mentioned for his excellent arrangements for the boys. He has brought out all of their more engaging qualities.

Another of our favorites is the *Kaiser Waltz* (V-1909). The two selections from *Die Fledermaus* are well sung but we prefer a solo voice for the Czardas.

An album to help you forget the warm weather.

Strauss: Zigeunerbaron: Marsch. See **Strauss: Leichtes Blut.**

Stravinsky: Jeu de Cartes. (Das Kartenspiel). Berlin Philharmonic Orchestra conducted by Igor Stravinsky 3-12" imported discs, Nos. T-SK2460/2, price \$9.00 the set.

This suite is derived from the ballet, *The Card Party (Jeu de Cartes): Ballet in Three Deals*, which depicts a poker game following the strict rules of Hoyle. The first performance was at the Metropolitan Opera House, New York, on April 27, 1937, by the American Ballet for which the composition had been commissioned.

In an article in *Modern Music*, Mr. Lincoln Kirstein, one of the founders of the American Ballet, says: "Three deals of straight poker are demonstrated played literally according to Hoyle. Sudden apparitions of the Joker, to whom these rules do not apply, destroy the logical suits of the three hands. At the end of each deal, giant fingers of otherwise invisible croupiers remove the rejected cards. The opening of each deal is a short processional march or polonaise, which prefaces the shuffling of the pack. For the card-play—deals, passes, bets—there are group dances, solo variations, and finales, according to the familiar uses of classic ballet."

The first performance in America of the suite in concert form was by the Philadelphia Orchestra on January 14, 1938.

This is the first recording of this work. The performance of the Berlin Philharmonic under the direction of the composer is excellent. The recording is all that one could wish for, and while this may not be as interesting as some other works of Stravinsky, we feel sure that all balletomanes will add this authoritative version to their collections.

Tchaikowsky: Capriccio Italien. Saxon State Orchestra, directed by Karl Böhm. 2 sides, 12" imported disc, No. G-DB4632, price \$2.50.

The one regrettable thing about this disc is its brevity. A condensed version is used and with such fine recording and good direction we only sit and wish for more. Last month this orchestra and conductor gave us an excellent version of *Don Juan* and we said that those records had to be heard to be fully appreciated. The same holds true about this one. The range is exceptional and the fidelity of instrumental tone is noteworthy.

Villa-Lobos: Choros No. 5 (from Suite "Alma Brasileira") & a) *O Gineté do Pierrozinho* (from "Carnival das Crianças"), b) *Farrapos* (from "Dancas Características Africanas"). Maria Antonia de Castro (piano). 2 sides, 12" disc, No. C-P69601D, price \$1.50.

Hector Villa-Lobos was born in Rio de Janeiro in 1884. He is rated as one of the most important Pan-American composers of the day. He is a pianist of note and is to Brazil what Vaughn Williams is to England, in that his music is fundamentally based on folklore of his native country.

Little of his music has been heard in the U.S.A. until the recent concerts at the World's Fair. There, one of the outstanding features of the music festival, were the two Brazilian concerts. Those who attended will not forget the exquisite *Choros No. 10*.

The *Choros* or *Serenades* were written for a number of interesting combinations of instruments, sometimes for solo, as in the case of the present record, or as in No. 10 for chorus and orchestra.

The pianist, Maria Antonia de Castro, plays the *Choros* with great beauty of tone and the two shorter works on the other side of the disc also make great demands on the technique of the artist. The recording is excellent having been done in Paris by Pathé.

We would like to call your attention to *Choros No. 7* (V-11214) by the Brazilian Victor Orchestra, as this disc is slated for an early withdrawal, and here you will find another type of work of great beauty.

Vittoria: Caligaverunt. See "La Musique au Vatican."
Vittoria: Responsorio du Mercredi-Saint. See "La Musique au Vatican."

Vittoria: Tenebrae Factae Sunt. See "La Musique au Vatican."

Wolf: Songs: Wie glänzt der helle Mond (Keller) & *Tretet ein, hoher Krieger* (Keller). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc, No. OL-22, price \$2.00.

In der Frühe (Mörke) & *Der Knabe und das Immlin* (Mörke). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc, No. OL-44, price \$2.00.

a) *Mausfallen-Sprüchlein* (Mörke). b) *Zitronenfalter im April* (Mörke) & *Das verlassene Mägdlein* (Mörke). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc, No. OL-45, price \$2.00.

a) *Elfenlied* (Mörke). b) *Blumengruss* (Goethe) & *Wiegenlied im Sommer* (Reinik). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc, No. OL-46, price \$2.00.

This is the first time outside of the Wolf Society that most of these songs have been available. Those which have not been recorded before are: *Tretet ein, hoher Krieger*, *Der Knabe und das Immlin*, *Zitronenfalter im April* and *Mausfallen-Sprüchlein*. In the *Frühe*, except for the Victor Record Society for which Lotte Lehmann has made a limited edition, would also come under this classification.

Miss Rokyta, whose limitations have been discussed elsewhere in this supplement, has done a much better bit of recording than in the Schubert songs. If you do not already own the Wolf Society Sets these records will be most welcome. Since Volume 1 of the Society is out of print, *Das verlassene Mägdlein* is now available on OL-45 with two other songs which are recorded for the first time. The other songs are available in the following Society sets: *Wie glänzt der helle Mond* (Vol. V), *Elfenlied* (Vol. V), *Blumengruss* (Vol. 2) and *Wiegenlied im Sommer* (Vol. VI).

La Musique au Vatican.

Corelli: Concerto Grosso No. 8. "Per la Notte di Natale." (3 sides) & **Corelli: Sarabande, Gigue, Badinerie.** (1 side). String Orchestra directed by Maestro Antonelli. 2-12" imported discs, Nos. SEMS-1149/50, price \$4.00 the pair.

Palestrina: Laudate Dominum & Vittoria: Caligaverunt. Choeur de La Chapelle Giulia (à cappella) directed by Mo. Antonelli. 2 sides, 12" imported disc, No. SEMS-1157, price \$2.00.

Palestrina: Super Flumina Babylonis & Vittoria: Tenebrae Factae Sunt. Choer de La Chappelle Giulia (à cappella), directed by Mo. Antonelli. 2 sides, 12" imported disc, No. SEMS-1156, price \$2.00.

\$2.50

Vittoria: Responsorio du Mercredi Saint:

4e Amicus meus & 5e Judas mercator pessimus (SEMS-1113)

6e Unus ex discipulis & 7e Eram quasi agnus (SEMS-1114)

8e Una hora & 9e Seniores populi (SEMS-1115)

Choeur de La Chapelle Giulia (à cappella) directed by Mo. Antonelli. 6 sides, 3-12" imported discs, Nos. SEMS-1113/5, price \$6.00 the set.

We have been waiting for a long time to list these interesting and historic recordings. They are newly recorded and each envelope bears the legend, "Enregistrement Réalisé en La Basilique Patriarcale St. Pierre de Rome (Vatican)."

The orchestral discs are devoted to *Corelli's Christmas Eve Concerto*. The recording has a great deal of room resonance which does not help to make this an outstanding performance. The orchestra plays in typically Italian style and while these discs are of importance they can hardly be classed as an outstanding performance.

The Choir has a distinctly Italian vibrato which seems to affect practically all Italian vocal musicians who have come into the public eye for a good time past. If you will compare these recordings with those of *L'Oiseau-Lyre* you will hear immediately that the French Choir has a steady production and a clean attack.

The best work is done in the beautiful *Responsorio du Mercredi Saint* (Responses for Ash-Wednesday), of Vittoria. It seems that the Choir's best work is done in the works of Vittoria as the other two selections are better executed than the Palestrina from a vocal view-point. However, do not let these comments deter you from hearing these discs, as many will want in the execution of music of this type just what we have objected to.

FOLK MUSIC**American Negro:**

My Poor Mother Died Ashouting (Traditional) & **Standing By The Bedside** (Traditional). Mitchell's Christian Singers. (Male Quartet — Unaccompanied) 2 sides, 10" disc, No. C-416M, price 75c.

Train Whistle Blues (Traditional) & **New Love Blues** (Traditional). Sanders Terry (Harmonica Player). 2 sides, 10" disc, No. C-417M, price 75c.

For the true collector of Folk-lore these two discs are the answer to a long felt want. If you like *Deep River* and other spirituals of that kind it is doubtful if these will appeal, but as a true bit of the old Traditional music of the plantation Negro here it is. The Mitchell's Christian Singers come from Kingston, North Carolina, and are thoroughly representative of the religious singing of the South. Mr. John Hammond, an authority on Negro music, said, "My Poor Mother Died Ashouting is the greatest spiritual I have ever heard."

Russian Folk and Other Songs:

Moscow Street Songs: 1) *Notchenika*, 2) *Kanavka & Down The River Volga* (D-2514)

Soldier's Songs & The Vanished Youth (D-2515)

Soldier's Songs (11) & Songs of The Reapers (D-2516)

Kaleenka & The Sleeping Lake (D-2517)

Evening Bells & 1) The Steppes, 2) Grandfather Pahom (D-2518)

The Birch Tree & Family Quarrel (Dargomijsky) (D-2519)

Sung by the Russian Imperial Singers. 12 sides on 6-10" discs Nos. D-2514/9 in Set D-53, price complete with album \$2.60.

Decca is to be congratulated for bringing out this very fine set of Russian melodies, not only because of the interesting choice of material but also for having engaged such a fine organization to sing them.

Swiss: S'Isch Ebn A Möntsch Uff Aerde. (Har. A. Poschl) & **Viennese: a.) Heidi Papeidi,** (Har. A. Poschl) b.) **S'Bibihenderl** (Har. Elsa Richar). Erika Rokyta (soprano) with Noel-Gallon at the piano. 2 sides, 10" imported disc, No. OL-32, price \$2.00.

Here we have two very charming sides. The first is from Switzerland and is sung with great beauty of tone by Miss Rokyta. The second side gives us two songs of Vienna.

Draper's Maggot (arr. A. Foster) & **The Hole In The Wall** (arr. A. Foster). Folk Dance Orchestra conducted by Arnold Foster. 2 sides, 10" imported disc, No. G-B8807, price \$1.50.

A Sword Dance Suite (Sleights Sword Dance Tunes). Figures 1, 2 & 3, 4. (Cecil Sharp arr. A. Foster). Folk Dance Orchestra conducted by Arnold Foster. 2 sides, 10" imported disc, No. G-B8808, price \$1.50.

Two very welcome additions to our rapidly increasing repertory of Folk Dance Music.

DICTION

Chamberlain: A Message To The Empire. Broadcast from Downing Street by The Prime Minister, The Rt. Hon. Neville Chamberlain, M.P. 2 sides, 12" imported disc, No. G-C3031, price \$2.00.

This is the recording made of the Historic Broadcast from No. 10 Downing Street, on September 27, 1938, upon the Prime Minister's return from Munich. A note on the label of the record states, "Profits from this record are being paid to charities nominated by the Prime Minister."

Wilde: The Importance Of Being Earnest. Excerpt: Lady Bracknell interviews John Worthing. Edith Evans and John Gielgud. 2 sides, 10" imported disc, No. G-B8883, price \$1.50.

We have this excerpt from Oscar Wilde's play read by two of the foremost artists on the British stage. The Gramophone speaking of this record found their interpretations lacking. Perhaps our sense of values is keyed differently but we found quite the contrary. It may have been another case of *Malice Toward Some*.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL RECORDS

Lily Pons, soprano with Frank La Forge at the piano.
1. Chanson du Marie Antoinette, 2. Les Papillons
1. Pastorale, 2. Bird Song V-1913, \$1.50

Paul Robeson, bass with piano.
1. Goin' To Ride Up In De Chariot, 2. Ev'ry Time
I Feel De Spirit (with Lawrence Brown) & Lay
Down Late V-26251, 75c

Lawrence Tibbett, baritone with Orchestra.
My Own United States & Battle Hymn Of The
Republic V-4433, \$1.00

Greta Keller, contralto with Orchestra.
I Will Pray & Mine Alone T-A2786, \$1.50

Kenny Baker, tenor with Orchestra.
Melancholy Mood & Ain't Cha Comin' Out?
V-26268, 75c

Maxine Sullivan, with Claude Thornhill and Orchestra.
I Dream Of Jeanie & Drink To Me Only With
Thine Eyes V-26260, 75c

Martha Raye, with Dave Rose.
Stairway To The Stars & Melancholy Mood.
B-8394, 75c

BRAZILIAN CARNIVAL

Sambas.
Mau... Mau & Venceu O Amor. Arcay de Almeida,
c/Conjuncto Regional RCA Victor, 2 sides, 10" disc
No. V-141, price 75c.

A Jardineira. Orlando Silva c/Orchestra Victor
Brasileria & Americana. J. B. De Carvalho c/Con-
juncto Regional RCA Victor, 2 sides, 10" disc, No.
V-142, price 75c.

Yes! Nós Temos Bananas. Almirante com Orchestra
"Odeon" & Mamae eu Quero! Jararaca E seu Con-
juncto, 2 sides, 10" disc, No. D-20155, price 50c.

All are good and well recorded but our favorites are,
Mau... Mau (pronounced Meow) and the interesting
Mamae eu Quero. Too bad our Portuguese is not better!

MUSICAL SHOWS AND FILMS

10 Inch Discs — 75 Cents Each

"Second Fiddle" (Irving Berlin)
I Poured My Heart Into A Song & Back To Back.
Tommy Dorsey and his Orch. V-26271

The Song Of The Metronome & When Winter Comes.
Eddy Duchin and his Orchestra B-8391

I'm Sorry For Myself & Stand By For Further An-
nouncements—Kay Kyser and his Orch. B-8392

"Streets Of Paris" (Jimmy McHugh)
Rendezvous Time In Paree & We Can Live On Love.
Jean Sablon (baritone) and Orchestra conducted by
Leonard Joy V-26269

We Can Live On Love & South American Way.
Swing and Sway with Sammy Kaye V-26273

Rendezvous Time In Paree & Is It Possible?
Tommy Dorsey and his Orchestra V-26264

"Yokel Boy"
I Can't Afford To Dream & Comes Love.
Harry James and his Orchestra B-8395

"Paramount Presents Hoagy Carmichael" (Carmichael)
That's Right—I'm Wrong & Cinderella Stay In My
Arms—Jack Teagarden and his Orch. B-8387

SWING CLASSICS

Jazz Me Blues & There'll Be Some Changes Made.
Bunny Berigan and his Orchestra. V-26244

The Lamp Is Low & Hymn To The Sun (from LeCoq
d'Or)—Tommy Dorsey and his Orch. V-26259

Solid Old Man & Smorgasbord and Schnapps.
(Ellington) Duke Ellington and his F. O. B-8380

Shufflin' At The Hollywood & It Don't Mean A Thing.
Lionel Hampton and Orch. V-26254

Yankee Doodle & I Gotta Right To Sing The Blues.
Jack Teagarden and his Orch. B-8397

Barber's Hitch (after The Marriage of Figaro Overture—
Mozart) & Capriciousness. No. 24 (after Paganini's
24th Violin Caprice) New Friends of Rhythm
V-26256

Igloo & Chew-Chew-Chew
Don Redman and his Orchestra V-26258

BLUE NOTE

(A New Series of Authentic Hot Jazz)

Daybreak Blues—Improvisation by Frank Newton Quintet
& Weary Land Blues—Improvisation by J. C. Higgin-
botham Quintet 10", BN501, \$1.00

Mighty Blues & Rocking The Blues—Improvisation by
Port Of Harlem Jazz Men 12", BN-3, \$1.50

MISCELLANEOUS

Bells of St. Peter's (Rome) 10", SEMS-501, \$1.50
I Dream Of Jeanie & Carmen Intermezzi—The Aeolians
(Violin, Flute and Harp) V-12244, \$1.50

Serenade (Schubert) & Gavotte (Gossec)—Anthony
Galla-Rini (Accordion) V-26250, 75c

A Kiss In The Dark & Gypsy Love Song—Lew White,
Organ solo V-26249, 75c

Marigold & Narcissus—Quentin M. MacLean playing
The Trocadero Cinema Organ, London C-414, 75c

Blaze Away—March & Old Comrades—March.—H. M.
Grenadier Guards Band C-415